

VON RINTELEN SEEN BEHIND DR. SCHEELE

Investigators Seeking Light
on Money Paid to Fire
Bomb Plot Suspect.

CONFERENCES IN BANK

Further information concerning the dealings of Dr. Walter T. Scheele, head of the fertilizer and chemical plant in Hoboken, N. J., which was used as a cover, according to the authorities, for the making of fire bombs and Frank von Rintelen, the mysterious German officer who spent several months in this country, was obtained yesterday by the Federal authorities.

Whether Von Rintelen paid for the bomb making, Capt. William M. Coffey of the Department of Justice refused to say. There is no doubt, however, that Von Rintelen, Capt. von Pappen and Capt. Boy-Ed all had dealings with Dr. Scheele and that the first two paid him money at various times. Dr. Scheele's dealings were extensive because he was assisting Von Rintelen's schemes of shipping various sorts of supplies from this country to Germany by way of Holland, Norway and Sweden.

Von Rintelen was behind Dr. Scheele's scheme of mixing lubricating oils, so lately needed by the Germans, with fertilizer. It was learned yesterday that Dr. Scheele received one letter from one of Von Rintelen's assistants telling him that upon shipment of 2,000 barrels of the fertilizer he was to go to Amnicks & Co., bankers, at 5 Hanover Square, and receive \$4,500.

Conferences at Bank.

It also was learned yesterday that Von Rintelen, Capt. von Pappen and Capt. Boy-Ed were accustomed to hold conferences in a room in the banking offices of Amnicks & Co. That institution, like any other bank, has rooms for conferences which may be utilized by their clients and the bankers knew nothing of the nature of the business discussed there. It is said that Von Rintelen, or one of his associates, used such a room at times.

Von Rintelen and Capt. Otto Wolpert, superintendent of the Atlas Service, a subsidiary of the Hamburg-American Steamship Company, were very intimate. Capt. Coffey said yesterday that "there is no doubt that Capt. Wolpert knows more about Von Rintelen's doings than almost any other man in the country. But Capt. Wolpert has refused to talk before the Grand Jury and already has been adjudged in contempt of court."

Capt. Wolpert admitted before the Grand Jury that he knew Von Rintelen for eleven months, but he declined to answer the question whether he knew him as Fred Hansen, Capt. Wolpert and Capt. Boy-Ed, dock superintendent of the Hamburg-American Steamship Company in Hoboken, both warm friends of Dr. Scheele, are described by the Federal authorities as the executives in the bomb plot. They, and more especially Capt. Wolpert, made arrangements with Dr. Scheele for the manufacture of the bombs and Capt. Wolpert or Capt. Boy-Ed made arrangements with Carl G. Schmidt, chief engineer of the Friedrich der Grosse, to have Becker, the chemist, and the fourth engineer help in the manufacture of the liquid fire.

Schmidt already had admitted to the Federal authorities that a meeting was held between him and Dr. Scheele and that he sent Becker to see Dr. Scheele. He also has confessed that he received money from Dr. Scheele in small amounts which he distributed among the engineers and Becker.

But the finding of smokeless powder, luminous powder, fuses and other things in the Federal laboratory has stirred the Federal authorities to still further investigation. They believe that Von Rintelen was the head of the plans of German secret agents in this country for the following up of ships, setting fire to other vessels, explosions in munition factories and fires in other plants, with the aim of hampering the shipment of supplies to the Allies.

The fact that Von Rintelen may not have been in this country when Dr. Scheele opened his factory in Hoboken does not mean anything, according to the authorities, to supervise the national activities on the part of Germans since that the latter authorities still enters for supplies in this country.

The point on which the authorities are working really is to connect the distribution of funds, held in large amounts by Von Rintelen, Boy-Ed and Von Pappen, and the receipt of funds by Dr. Scheele not only for the purchase of supplies for the bomb making but also for the making of bombs. The connection between the men at the top and the alleged doers of the deed is expected to be proved, within a few days.

Investigating Checks.

It was learned yesterday that United States Attorney J. S. Knickerbocker has sent investigators to the banking house of Knauth, Nachod & Kuhne, 15 William Street, to find out in detail about the checks which Capt. von Pappen is said to have cashed there and also whether Von Rintelen had an account there. The Federal authorities also want details of Dr. Scheele's dealings with that banking firm.

"It is all wrong," said a member of the firm, "to say that we are personal bankers for Capt. von Pappen. We simply cash checks for him as a personal convenience."

"Dr. Scheele deposited a check for \$10,000 with us in March, 1915. I don't know who signed the check. I don't know from whom Dr. Scheele got it. Dr. Scheele drew out the money."

The manner in which Detective Henry Booth of Capt. Tamm's squad learned from Capt. Charles von Kliest the names of the persons involved in the alleged plot was through the latter's desire to have his work reported to the Kaiser and also to tell the German authorities of Dr. Scheele's failure to carry out his promises.

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Black Forest Glasswares
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SPY LINCOLN'S JAIL PLOT COSTS TWO JOBS

Gangsters Were Just to Enter
Prison Disguised as U. S.
Men and Release Him.

CONFESSES WHEN CAUGHT

It was a simple, childish task that Ignatius T. T. Lincoln, the diffident German spy, set for the gangsters who were to rescue him from the Raymond street jail in Brooklyn on April 1. All they had to do was to get into the jail by pretending they were United States marshals, knock the doorman senseless, chain and gag Warden Hayes and all the keepers except one, who was to be compelled to open Lincoln's cell. Having locked up the keepers (each of whom carries a revolver) they were to walk out of the prison with Monte Cristo Lincoln and scatter in automobiles on their legs, just as they preferred.

Lincoln's minute directions for the accomplishment of this feat were made public yesterday by Commissioner of Correction Lewis, along with the fact that he had dismissed Keepers Thomas W. Danbeck and Michael C. Keating "for having held conversation with a prisoner not made necessary by their official duties."

The plan of escape was the sixth that Lincoln had devised in the jail since his recapture after his escape in January from a Deputy United States Marshal. Lincoln entrusted his scheme to Keeper Thomas W. Marshall in the belief that the latter was a confederate. Marshall promptly turned the paper over to Warden Hayes with its accompanying sketches of the prison's interior.

They were photographed and passed along to the gang leader in Manhattan. On the night of April 1 and April 2, enough marshals, policemen and commissioners to grab all the gunmen in New York were hidden about the stone building. But despite the simplicity of the adventure outlined by Lincoln, the gang leader merely pocketed the \$20 which the spy sent him as a retainer and instead of leading his flock to Raymond street quietly left the city. The day, as has been said, was April 1.

How Gangsters Were to Enter

"Ring the bell," begins the note of instruction which Lincoln sent to the chief gangster. "Three of you have to be there. Middle one to have handcuffs on. One to have either a police shield, or, better still, a United States shield."

"When the keeper arrives he will first open a window glass of the door and he will ask who is it. Hold the middle man's hand in such a position that the keeper should see the handcuffs. At the same time show him your shield by turning your coat back and reply, 'United States prisoner.'"

"Indeed, not to make him suspicious there should be only two, namely the handcuffed man and the one with the shield, the six others to be hiding under cover on either side of the stairs, but out of the view of the keeper who opens the door. As soon as he opens the door, cover him with a pistol and knock him senseless."

"It is of the utmost importance that while the two are doing this the six others the very instant they see the first two enter the prison also enter and do as follows: 'Two to remain as guards at the door and gag and chain the keeper there in a corner.'"

Two others were to hustle to the warden's room—"first room on the right, see sketch," Lincoln wrote. If the warden was there he was to be covered with a pistol so quickly that he could not press a button. He was to be chained and gagged and his telephone and bell wires cut. The visitors were cautioned to shut the warden's door, for there might be a keeper reading his paper at the entrance to the prison proper, right across the corridor.

Percy Grainger, the cheerful, sunny composer—the sane, poetic pianist—is without question one of the most commanding personalities in the musical world today.

Chaining and gagging the "old night warden" in his office on the right of the lobby was the assignment of another pair of the eight gangsters.

"When you have thus disposed of the three whom you may find you are masters of the prison, you do as follows without noise," Lincoln continued. Leaving the two guards at the front door, five of the gang were instructed to go into the warden's room and shut the door, while the eighth, wearing a shield, was to walk up to the platform and say:

"Hello, Hay, Commissioner Lewis is in the warden's room. He is doing the night inspection. Tell all the keepers to come in there; he wants to say a few words to you fellows. Of course don't all come at once."

"Say this nicely, smiling," Lincoln advised.

Thus one keeper after the other—keepers being notoriously a docile, unsuspecting lot—ready to obey any stranger who shouts "hello, Hay," at them—was to be lured into the warden's office. As fast as they did so the five gangsters in the office were to point their guns and having chained and gagged the keepers to pile them on the floor.

"Thus," explained the adroit Lincoln, "you will get all the five keepers inside the prison without trouble or fight. But it is important that the four (sic) in the warden's room don't make a noise, as they shut the door after each man as he enters."

"The last man when he comes into the room should not be tied up, but threaten the whole crowd (who will all be tied up, of course), unless one of them gets the keys for Tiers North 3 and South 2. Tell them unless they open up one or two cells there—they are all of course facing eight men with guns and being absolutely helpless—the last man will do it. Two of you accompany him with pistols to Cell No. 3 on North 2 and Cell No. 4 on South 2 (Hoskins' and Lincoln's)."

"When we are all down we gag and chain this fellow, too, cut the other telephone, lock up the room in which they are and walk or drive away. If you cannot get a motor car it will not matter much, we will disperse in different directions. I am going with the leader to pay him right then."

"Bring plenty of ropes, chains and bags. I am sending you \$20 herewith for preliminary expenses to show that I mean business. The balance will be paid to leader as soon as we get away from prison. I will also give you an easy job, where you can clean up \$4,000."

The best time to ring the bell is about 10:10 P. M., and not 9:45, as previously stated. Between 10 and 11 P. M. the 'scowrs' have their supper in the basement, but of course you will have them all called up for the Commissioner's night inspection. . . .

To-night, Saturday night, is a very good time, but should you not be able to come to-night, Sunday will do just as well. . . . So, if you amble and talk to him nicely, you get them one by one into the warden's room."

When the plot fell to pieces Lincoln made a full confession. He bragged that his plan would surely have succeeded if "men of courage and resourcefulness had followed it. He said that when he related the details to Keeper Danbeck the keeper said:

"Now you have it. You are foolish to attempt to escape, but if you are to attempt to escape this is the way to do it."

In his trial before Commissioner Lewis, Danbeck admitted that Lincoln had given him a code, the numbers of which referred to words in Lincoln's published book, and that after leaving

prison Lincoln was to communicate with him by "information wanted" advertisements in newspapers.

Lincoln accused Keeper Keating of having said: "I would let you out in a minute if I could. I have only one key: I can let you out of the cell, but that won't let you out of prison."

Lincoln said he dropped his conversa-

tions with Keating, as he found Danbeck "much more satisfactory and very much more alert." He said he had offered Danbeck "a position in the United States secret service, or with the German Government in Mexico, or on a lecture tour."

Richard Haskins, the other prisoner who was to be got out of jail, according to Lincoln's paper of instructions, joined

Keeper Marshall in fooling the spy and reporting the plot to the warden.

EX-JUDGE CULLEN TO RETIRE.

Former Chief of Court of Appeals to Give Up Work.

Edgar M. Cullen, former Chief Judge

of the Court of Appeals, has declined a nomination for president of the Brooklyn Bar Association and Charles J. McDermott has been nominated as his successor. Judge Cullen has also decided shortly to give up active legal practice.

"You may put it that I am retiring from activity," he said yesterday. "and

that I shall gradually cut loose from work in the next month or two. I have made up my mind that I am going to be a little lazy. You know Thackeray says every man is as lazy as he can afford to be. Well, I think I shall have a little vacation and take it a little bit easier. Possibly I may do some work. You had better put it that I am retiring from active practice."

British Steamer Ohio Sunk.
HARTMAN, N. S., April 15.—Agents of the British steamship Ohio have received cable advices that the steamship has been torpedoed and sunk. Eleven of the crew, including Capt. John Murdoch and the other officers, have not been heard of. The steamship left here on April 1 for Manchester with a cargo of pulp.



Making a Duo-Art Record
—Mr. Grainger at the Recording Piano.

GRAINGER

The Wonderful Young Australian Pianist-Composer
Talks of America's Greatest Music Marvel—the
DUO-ART PIANOLA

PERCY GRAINGER is a pianist of brilliant and very broad capabilities. His musical writings are at present being more widely performed than the compositions of any other English-speaking composer. Unquestionably he is a musical genius. And fine and remarkable as his present accomplishments are, his future holds promise of even greater performances.

He was the close friend of Grieg, the famous Norwegian composer. Grieg saw in him an artistic power of great richness and profundity. The noted critics in every principal world capital have heard him and have given him their highest mead of praise.

Percy Grainger, the cheerful, sunny composer—the sane, poetic pianist—is without question one of the most commanding personalities in the musical world today.

IF PEOPLE sometimes are listening to music, and sometimes taking part in it, we shall have better musicians, much keener listeners—and greater enjoyment in music!

Mr. Grainger thus epitomized for me his idea of music at its best. "Why," I asked, "do you require that people take part in music as well as listen?"

AIDS TO MUSICIANSHIP

"I feel that quicker, clearer understanding comes that way," he replied. "If a man plays a bit himself, he better appreciates what the musician is trying to do. But just as making music sharpens our wits and our taste for hearing it, so listening to fine music feeds and stimulates our musicianship."

"Then surely our Duo-Art Pianola is quite your ideal of a musical instrument for the home," I suggested.

"Yes—quite," said Mr. Grainger, "I am frightfully interested in the Duo-Art. I play it as a piano, and sometimes as a Pianola. Does the idea of a pianist using a Pianola seem odd to you? Well, you know, I am thinking of doing some compositions for the Pianola. From the

viewpoint of the composer, it is a very interesting instrument, with perhaps broader possibilities even than the piano.

"And, of course, we do not lose sight of the third faculty of the Duo-Art. When I am en tour, my mother may have it to reproduce my records, and for the time, I am with her in spirit—the Duo-Art reproductions are so vividly like my playing."

"On the whole, the Duo-Art is quite wonderful indeed—one of the greatest marvels I have found in your remarkable America."

"You sincerely think that the Duo-Art reproduces from your records so accurately as to satisfy one so well qualified to judge critically as your own mother?"

DUO-ART REPRODUCTIONS PRACTICALLY PERFECT

"Yes, surely. And when I myself hear the records which I have played at my best and then edited and corrected until they are my fullest musical expressions, I think to myself—'Ah, on the days when I play like that I am very well pleased.'"

"The Duo-Art Pianola is quite your ideal of a musical instrument for the home," I suggested.

"Yes—quite," said Mr. Grainger, "I am frightfully interested in the Duo-Art. I play it as a piano, and sometimes as a Pianola. Does the idea of a pianist using a Pianola seem odd to you? Well, you know, I am thinking of doing some compositions for the Pianola. From the

such it offers the same facilities for personal expression control as other models of the Pianola. THIRD—It re-creates from special music-rolls the exact performances of various pianists who have made record-rolls for it. Obviously the importance of this great new feature depends on the ability of the instrument to faithfully reproduce musical values in expressiveness as well as technique. That it possesses this ability to a degree positively miraculous is evidenced by the extraordinary enthusiasm of the great musicians who, like Mr.

"This is quite a fine thing you are saying for the Duo-Art, Mr. Grainger,—tell me, do you mean to go on record with the statement that the Duo-Art actually simulates your art even in such subtle things as gradations of touch and tone quality?"

EXPERIENCE IN RECORD-MAKING VALUABLE TO THE ARTIST

"That is a very legal sounding query, if you understand what I mean," replied Grainger, smiling. "Yes, I think the Duo-Art simulates every phase of my work, rhythm, tone and all the rest. With reference to rhythm particularly, I am amazed at the absolute accuracy with which the instrument reproduces the artist's most personal characteristics."

"You have found record-making an exacting task, then," I suggested, "each detail must be so carefully considered in order that the finished record may be you at your best."

"Extremely interesting, yes, and exacting—but very valuable too. My mother, who has always been my inseparable companion and advisor, the other day remarked upon

my improved interpretation of a work which I present frequently in recital. 'You play that differently and much more tellingly these last few days,' she said, 'has anything occurred to give you a new point of view?'

"I've been hearing my interpretation on the Duo-Art Pianola—I have been playing the part of the audience, listening to my own work. The improved interpretation is the result of a new kind of self criticism," I replied.

"The Duo-Art actually has helped greatly in study and practice," he went on, "for obviously as one sits at the keyboard it is impossible to know how some effects reach the audience."

Mr. Grainger slid deep down in his chair and sat thoughtfully quiet for a few moments. "I quite sincerely think that the Duo-Art Pianola is going to do great things for music. Artistic interpretations by great musicians make musical classics clear and comprehensible—and entertaining to the layman. With these fine interpretations presented so widely by means of the Duo-Art, the result must be a rapidly advancing taste in music—a quickly increasing interest in music."

AEOLIAN IDEALS

"The musical world surely owes much to the Aeolian Company, for you with your high ideals and your very liberal spirit have added a distinct impetus to the advancement of musical art."

After reading this report in print, I can say that it is accurate and truly reflects my views.

Percy Grainger

Grainger, have made and are making record-rolls for it. Among these may be mentioned such famous names as Bauer, Busoni, Godowsky, Gabrilowitsch, Saint-Saens, Carreno, Hambourg, Damrosch, Granados and many others.

The Duo-Art Pianola is obtainable in the Steinway, Steck, Stroud and Weber models, prices from \$750. We invite you to come in and hear this astonishing new instrument. Demonstrations at every hour of the day.

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